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AMERICAN ART NEWS.

VOL. VIII, No. 18.

NEW YORK, FEBRUARY 12, 1910.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

Calendar of New York Exhibitions.
See page 6.

New York.

Anglo-American Fine Art Co., 523 Fifth Avenue—Choice paintings by Old Masters.
Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 251 Fifth Avenue—Works of art.
Clark Gallery, 566 Fifth Avenue—Paintings.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
R. Ederheimer, 4 West 40th Street—Special exhibition illustrating the development of engraving.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
Fifth Avenue Art Galleries, 546 Fifth Avenue—Fine Oriental rugs.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
M. Johnson-Brown & Co., 17 West 31st Street—Objects of art.
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Works of art.
Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 550 Fifth Avenue—Selected American paintings.
Julius Oehme Gallery, 467 Fifth Avenue—Dutch and Barbizon paintings.
Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.
Vose Galleries. — Early English and modern paintings (Foreign and American).

Chicago.
Henry Reinhardt. — High-class paintings.

Washington (D. C.).
V. G. Fischer Galleries.—Fine arts.

Germany.
J. & S. Goldschmidt, Frankfurt.—High-class antiquities.
Galerie Heinemann, Munich. — High-class paintings of German, Old English and Barbizon Schools.
G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

London.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Obach & Co.—Pictures, prints and etchings.
Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.
Shepherd Bros.—Pictures by the early British masters.
Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.
Victoria Gallery.—Old masters.

Paris.
E. Bourgey.—Coins and medals.
Canessa Galleries—Antique works of art.
Hamburger Fres.—Works of Art.
Kleinberger Galleries—Works of Art.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early

COMING ART SUIT.

Mr. D. Kelekian has instructed his attorneys to bring suit against Mr. Vitall Benguiat. The suit will be for breach of contract growing out of an incident at the recent sale of the Oakman collection at the American Art Galleries. It will be charged that Mr. Kelekian agreed with Mr. Benguiat to purchase for their joint account the set of vestments knocked down to the latter at the sale for \$6,000, and that Mr. Benguiat, after the purchase, repudiated the agreement.

EVANS VS. CLAUSEN.

The case of William T. Evans vs. William Clausen, which has been so much delayed in coming to trial, was finally reached on the call calendar in the Supreme Court on Jan. 28 last, and was set for trial yesterday, Feb. 11.

UNION LEAGUE ART COMMITTEE.

It appears that George Burroughs Torrey has to keep him company on the Art Committee of the Union League Club Mr. Benjamin, who has not been active in any way since his election.

It is probable that, following the recent exhibition of portraits of actresses, which is thought by members of the club to have been injurious to the high reputation always enjoyed by its art exhibitions heretofore, the Art Committee will be reorganized, and that it is hardly probable that Mr. Torrey, who is said to have suggested and to have had a large part in the arranging of the unfortunate display, will be asked to remain upon the committee. In view of the virtual dissolution of the Art Committee, due to the general public and private adverse criticism of the last exhibition, there will be no exhibition this month at the club, and possibly no more will be held this season, while there is a feeling in the club opposed to the appointment hereafter of artists on its art committees.

HOWLAND PICTURE SALE.

The late Alfred C. Howland, a selected number of whose works will be placed on exhibition at the American Art Galleries, No. 6 East 23rd Street to-day, to be sold at auction in the galleries by Mr. Thomas E. Kirby on Wednesday and Thursday evenings next, was one of the best-known and most popular of the older Academicians. A brother of Judge Howland, the artist, he was born in Walpole, N. H., in 1838, and early developed a love for art. When still a youth, he went to Dusseldorf, and later to Paris, where he studied two years under Lambinet, at one time working under Corot.

Returning to New York, impressed and influenced by the Barbizon masters, he began to paint those soft-toned delicately colored and refined landscapes with which his name is associated. He was elected an Associate in 1874 and an Academician a few years later. His pictures are to be found in most of the older collections in the country. A man of most kindly and genial temperament and character, he was always most popular with his fellow artists, and with the many American art lovers who knew him, and his death, two years ago, was sincerely mourned. His pictures have stood the test of time remarkably well, and are still in demand. The reproduction of a typical landscape on the first page well shows his favorite subjects and refinement of execution. The exhibition and sale should be well attended.

There will also be shown at the Galleries, beginning to-day, a collection of beautiful old Chinese rugs, selected from a recent consignment from China, and catalogued by the well-known and able expert, Mr. John Getz. These Mr. Kirby will sell at auction in the galleries on Friday afternoon, Feb. 18.



STREET IN RIJSVORD, HOLLAND.

By the late Alfred C. Howland, N.A.

Courtesy of American Art Association.

To be sold Feb. 16 and 17.

English mezzotints and sporting prints.

Kirkor Minassian Gallery—Persian, Arabian and Babylonian objects for collection.

Kouchakji Freres—Art objects for collections.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

SALES.

American Art Galleries, 6 East 23rd Street—Paintings by the late Alfred C. Howland, N. A., Feb. 16, 17, at 8:30 o'clock.

A consignment of Old Chinese rugs, Feb. 18 at 2:30 o'clock.

Anderson Auction Co., 12 East 46th Street—Painter-etchings, engravings, mezzotints, etc., Feb. 16, 17, at 8:15 o'clock.

Fifth Avenue Art Galleries, 546 Fifth Avenue—Oriental rugs and carpets, Feb. 16, 17, 18, 19 at 3 o'clock.

NATIONAL ARTS COMMISSION.

The House has passed the McCall bill, authorizing the President to appoint a National Commission on Fine Arts, which shall be consulted on objects requiring artistic judgment, undertaken by the Government. It provides for the appointment of seven artists of national reputation to constitute the commission and for the payment of their travelling and board expenses.

EXPOSITION APPROPRIATIONS.

The Senate has voted to appropriate \$130,000 for national representation at the Expositions of History and Art at Rome, and of Industry and Labor, in commemoration of the fiftieth anniversary of Italian independence. There is to be a Commissioner-General to each exposition at a salary of \$10,000 and a Secretary at \$5,000 and suitable buildings are to be erected.

CHICAGO.

Exhibitions:
Art Institute—Annual Exhibition Society of Western Artists.
Art Institute—Small bronzes by American sculptors.

Art Institute—Paintings by George M. Haushalter. Three exhibitions were opened on Monday in the Art Institute. They are the annual display of the Society of Western Artists; small bronzes by American sculptors, and paintings by George M. Haushalter, of Boston, illustrating the different methods of tempera paintings. Mention of these displays will be made next week.

The New Gallery announces the arrival of a collection of Japanese prints which have been on exhibition in St. Paul and Minneapolis.

The exhibition in the Reinhardt Galleries of paintings by George Elmer Browne closes to-day.

Three paintings far from modern fashion, and in a quaint style showing personal bent and the influence of pre-Raphaelite austerity, by a young artist, W. D. Paddock, are on view in O'Brien's. This is Mr. Paddock's first exhibition.

WASHINGTON.

It is announced that the New National Museum building will probably be opened early in March and will be open both evenings and Sundays.

The National Museum has just received from Miss Anna I. Fairchild, now residing in Paris, a valuable collection of laces and fans left her by her aunt, Miss Julia S. Bryant, the daughter of William Cullen Bryant. This collection consists of twelve pieces of lace and seven picture fans. The laces are in long lengths, in perfect preservation, and very beautiful in design. They are for the most part of the early eighteenth century. It will be known as the Julia S. Bryant collection.

At a meeting of the National Society of the Fine Arts, held recently, it was unanimously voted to change the name of the organization to the Washington Society of the Fine Arts.

Henry R. Poore is holding an exhibition of his works at the Veerhoff Gallery.

SAINT LOUIS.

The fourteenth annual exhibition of the Society of Western Artists, which recently closed at the Art Museum, went from St. Louis to Louisville, and now is in the exhibition galleries of the Art Institute of Chicago. St. Louis artists represented include the painters Oscar F. Berninghaus, Fred G. Carpenter, Miss Augusta Finkelnburg, Miss Martha Hoke, Miss A. V. Henkel, R. A. Kissack, Miss Cornelia Maury, A. L. Matthews, Arthur Mitchell, Miss Grace Nichols, Miss Helen Rathbun, Gustav von Schlegell, Frederick Oakes Sylvester, Dawson-Watson, Edmund H. Wuerpel; and sculptors Robert Bringhurst, George Julian Zolnay, Miss Nancy Coonsman, Miss Christine Kiehl, Miss Caroline Everett Risque and Miss Adele Schulenberg—a larger aggregation of St. Louis talent than ever before has invaded the precincts of the Chicago Institute.

Another St. Louis exhibition that is to be closed this week is the Artists' Guild, "open to all" competitive collection of St. Louis art. This display is to be followed shortly in the Guild hall by the annual exhibition of the Two-by-Four Club, for which it is reported a number of our best workers have been holding themselves in reserve. The present assemblage of St. Louis art at a Guild has proved a strong attraction for the many admirers of the city's talented artists. The sculpture compositions by Misses Coonsman,

Risque and Schulenberg have been warmly appreciated and pictures by Mr. Dawson, Miss Hoke, Miss Maury, Mrs. Summs and others have held their interest well.

BOSTON.

Exhibitions:

Vose Galleries—Paintings by Frederick S. Church and George H. Boughton, to Feb. 22.
Doll & Richards—Ehrich collection of old masters, to Feb. 16.
Copley Gallery—Landscapes by Philip Little and watercolors by Miss Nellie Thompson, to Feb. 21.
Kimball Gallery—Works of Monticelli and Fantin-Latour, to Feb. 21.
Cobb Gallery—Watercolors of F. Hopkinson-Smith, to Feb. 19.
Museum of Fine Arts—Etchings by Whistler.
Leonard's Gallery—Paintings by Melbourne H. Hardwick.

The exhibitions now on are of marked interest, present a wide range of subject and treatment, and afford an opportunity of viewing both ancient and modern art. Especially noteworthy is the joint exhibition at the Vose Gallery of works by the late G. H. Boughton and by F. S. Church—two modern men whose work and ideals show somewhat similar aims. Boughton, after devoting the first part of his life to portraiture, afterward achieved a distinct success in the rendition of pure landscape, an aim too often ignored. His two best known paintings in this line are "Strachan Ferry" and "Autumn—Isle of Wight," which show clearly the purity of his palette and the refinement of his style. F. S. Church is well known through the ideal beauty of his nymphs and cupids.

The charming and extremely individual pastels of John Elliott, designed as illustration for "The Great Sea Horse" by Mrs. Larz Anderson, have been on view at the Copley Gallery, where they excited much comment. Fantastic and imaginative to a degree, they still carry the quality of conviction. No one who sees these drawings can fail to perceive that the artist is a man who is capable of depth of sentiment, which, in these drawings seems to be admirably balanced by a keen sense of humor.

In the Gardner Gallery in Boylston Street, Mrs. A. H. Morton, pupil of Thomas Eakins, Benjamin Constant and William Sartain, has ninety watercolors on exhibition. These are delicately and simply conceived, and comprise scenes near Williamport, Newport and in the Berkshire Hills. This is Mrs. Morton's first exhibition and it is well attended.

Joseph De Camp is engaged on paintings to be exhibited in Germany late this season.

Melbourne H. Hardwick will soon leave for Europe for the purposes of further study. An exhibition of his paintings, including a number after the Dutch school and a few landscapes of the New England coast, will be held at Leonard's for three days before his departure.

F. H. Richardson has opened a Boston studio and is busy with a genre painting showing a young girl who has thrown herself on a sofa in a natural and charming pose.

La Chaise, a young sculptor recently arrived from Paris, where he was a Beaux Arts student, has taken rooms in the Studio Building. The small clay and plaster models he has brought display unwonted vivacity, action and plastic beauty in their lines and appear to be particularly free from "tightness" or constraint. His further work should be of interest.

J. K. Chambers is at work upon a series of moonlight scenes showing the influence of such light in its different stages. A poetic and delicately communicative canvas is "The Harvest Moon," which has excellent feeling and admirable color quality. These scenes are not in Chambers's usual manner and prove his versatility.

PHILADELPHIA.

The annual report read to the stockholders of the Academy at their annual meeting on Monday showed that during the last year the work of the Academy was attended with signal success. Five exhibitions, including the annual show, were held, and the galleries were visited by 193,416 persons. During the same period seven lectures on art were given. The report also refers to the effort made "in the proper representation to the public of the Academy's permanent collection and in the further fireproofing of the Academy building."

The Academy has received during the past year contributions of \$100 each from three life members and of \$10 from 329 annual members. Acknowledgement was also made of the receipt during the year of a donation of \$500 by Miss Mary Paul, in accordance with the wish of her late brother, Dr. James Paul, and of a bequest of \$500 from the late Charles C. Sower.

Additions to permanent collection of paintings made during the year were:

"The Twin Birches," by Willard L. Metcalf, purchased from the Temple Fund.
"The Crimson Rambler," by Philip L. Hale, purchased from the Temple Fund.
"Winter at Ipswich," by Theodore Wendel, purchased from the Temple Fund.
"The North River," by George Bellows, purchased from the Temple Fund.
"In the Wake of the Moon," by Philip Little, presented by the artist as a memorial to the late Amos Rogers Little, of Philadelphia.

"Portrait of Thomas Sully," painted by himself, presented by John F. Lewis.

"Portrait of Captain Joseph Anthony," by Gilbert Stuart, bequeathed by Prof. Oliver Walcott Gibbs.

There were also added to the Academy's valuable collections:

A portrait bust of Simon Gratz, one of the founders of the Academy, bequeathed by Miss Gratz, aunt of the present Simon Gratz.

A portrait bust in marble of William Emlen Cresson, executed in 1867 by P. F. Connelly. Purchased by the Academy.

These directors were re-elected, to serve three years:

Clement B. Newbold, Edward T. Stotesbury, Alfred C. Harrison, T. DeWitt Cuyler.

To serve one year: Charlemagne Tower, Frank H. Caven.

Busts by Courtney Pollock.

The outer gallery of Scott & Fowles, 590 Fifth Avenue, has been cleverly transformed into a most attractive little sculpture gallery, where fifteen or more portrait busts and a few single figures by Courtney Pollock, the English sculptor, are on view through Feb. 19. Mr. Pollock is a sculptor of unusual virility and has a rare knack of getting and translating the personality of his sitters, and he models with fidelity and grace. Especially good are his portrait busts of the deceased actors, Sir Henry Irving and William Terriss, and of Mr. P. A. B. Widener, of Philadelphia, Miss Bertha Lamolle, Alfred East, J. T. Grein, the English dramatic critic, the late Duke of Devonshire, and Mr. and Mrs. Alberto Visetti. That of the last is startlingly life-like.

Couse at Oehme's.

A half-score of oils, depicting life among the Pueblo Indians of Taos, New Mexico, by E. Irving Couse, are now on exhibition at the Oehme Galleries, No. 467 Fifth Avenue. The artist paints the life of the particular tribe of Indians which he has studied for some years with sympathy and fidelity, and his work is too well known to need description. He is a good draughtsman and colorist, and also a good landscape painter, and his compositions have abundant life and movement, and ethnological value and interest apart from their art merit. A small landscape with a single figure of a squaw is unusually rich in quality, and Mr. Couse should do more work on these lines.

HEARN COLLECTIONS AT LOTOS CLUB.

son, the Lotos Club was fortunate enough to secure 21 selected oils, representing the early English, Italian, Dutch, and modern English, Dutch and American schools, from the private collection of Mr. George A. Hearn, together with his noted collection of European ivories from the eleventh to the nineteenth centuries, and a few choice Barye bronzes.

The paintings shown, together with the ivories, in the spacious and well lit gallery of the new club house, can best be called a most distinguished display, and one on which, not only Mr. Hearn, the fortunate owner of these beautiful treasures, but the club itself is to be warmly congratulated. So great was the interest displayed at the exhibition, that it was prolonged through the week. At the first view last Saturday night, a really notable company of collectors and artists assembled. The pictures shown included the much disputed "Blue Boy," of Gainsborough or Hoppner, which, whatever may be the opinions as to the identity of its painter, is always a delight to see and study; a splendid, sturdy, rich old tapestry landscape by the old Spaniard Francisco Collantes, reproduced in the ART NEWS two years ago, when at the Cottier Gallery; a deep-colored landscape by Old Crome; one of the finest Guardis ever seen here from the Dowdeswell Gallery of London; the lovely Miss Baring by Sir Thomas Lawrence; that most beautiful Sir Joshua, the full-length of "Lady Stanhope," than which no portrait by this master could be more representative or satisfactory; that altogether charming Romney of "Miss Hollingsworth" in a blue gown, and an unusual but most interesting Turner, of his earlier period; a church interior, remarkable in details, and in the effect of shaded light.

The early Dutch pictures included a good Hobbema, a speaking likeness by Jan Victors, the subject strongly suggestive of one of Rembrandt's sitters, and a delightful portrait of himself, by Gerard Dou. The example of Sassoferrato, a conventional "Madonna and Child," was the least satisfactory of the old pictures shown.

Of the moderns, a most refined and attractive example of J. Austen Brown and an equally attractive one of the equally refined art of D. Y. Cameron represented the English school, a luminous coast scene by Jacob Maris, and an exquisite typical "Landscape and Sheep" by Mauve, the Dutch, while George Fuller's golden-hued mysterious "Quadroon," George Inness's "Wood Gatherers," perhaps the most satisfactory and best of his Montclair series, and a high-keyed, joyous, luminous Adirondack landscape by Wyant showed the American School at its best, and how well and easily it holds its own with those of other lands.

The collection of ivories, probably the most complete in America and among the most noted in the world, was studied with interest and not a little curiosity by the visitors, for there are few American art lovers who have had the opportunity to learn the history of carved ivories at all fully.

The specimens shown at the Lotos covered a wide range of time and workmanship, from the old French Gothic, the best ever produced, through the almost grotesque and heavier works of the early Germans, to the tinted and florid Spanish and French work of the late XVIIIth and early XIXth centuries, when the art was on the decline.

This exhibition is probably the best, as a whole, ever made by a New York club.

EXHIBITION CALENDAR FOR ARTISTS.

CARNEGIE INSTITUTE, Department of Fine Arts, Pittsburg, Pa.
Fourteenth Annual International Exhibition.

Entry blanks from Europe, on or before.....Feb. 24
Entry blanks from America, on or before.....Mar. 14

Collection dates in Europe:

London: Dicksee Co., 7 Duke St., St. James's, S.W....Feb. 14-19.
Paris: Paul Navez, 76 Rue Blanche.....Feb. 14-19
Munich: Gebruder Wetsch, 5 Schutzenstrasse. Feb. 14-19
The Hague: G. Ridderhof, 52 Zeestraat.....Feb. 10-16

Collection dates in America:

New York: W. S. Budworth, 424 West 52d St....Mar. 15-17.
Philadelphia: Chas. F. Haseltine, 1822 Chestnut St....Mar. 15-17.
Boston: Stedman & Wilder, Trinity Place....Mar. 15-17
Chicago: W. Scott Thurber, 203 Michigan Bldg....Mar. 15-17.
Cincinnati: Traxel & Maas, 206 West 4th St....Mar. 15-17.
Pittsburgh: J. J. Gillespie Co., 422 Wood St....Mar. 21-23.
Jury meets in Pittsburgh.....April 7
Press viewApril 27
Opening of exhibitionApril 28
Closing of exhibitionJune 30

NATIONAL ACADEMY OF DESIGN, 215 West 57th St., New York City.

Eighty-fifth Annual Exhibition of Paintings and Sculptures.

Exhibits received only on.....Feb. 23-24
Varnishing dayMar. 11
Opening of exhibition.....Mar. 12
Closing of exhibition.....April 17

NEW HAVEN PAINT AND CLAY CLUB, care of Curtis Gallery, New Haven, Conn.

Exhibits must be delivered care of Curtis Gallery, 1090 Chapel St., Feb. 28.
Opening of exhibition.....March 8
Closing of exhibition.....March 31

NEWS OF THE ARTISTS.

Alexander Robinson, accompanied by several members of his sketch class, sailed on the Saxonia Saturday last for Gibraltar. Mr. Robinson and his pupils will journey slowly through southern Spain and afterwards go to the Riviera and later to Paris.

Henry W. Ranger will soon leave on a trip to Florida.

Miss Helen Watson Phelps, accompanied by Mrs. Emma Lambert Cooper and Mrs. Georgia Timken Fry, sailed on Wednesday on a sketching trip to Bermuda.

Mrs. Edward Gay and her daughter, Miss Ingomar Gay, who recently sailed for Naples, will spend four months in Italy, and will make a close study of the Tuscan cities. Edward Gay, when asked if he would join his wife and daughter later on replied: "Yes—I will meet them at the little Restaurant Cortoni in Perugia, where they serve a dish of delicious and nourishing soup."

Mr. William T. Evans has purchased two landscapes by Bruce Crane, one "Autumn," for the National Gallery at Washington, and another, "Autumn Hills," for the Montclair, N. J., gallery.

Gustavo Cimiotti, in his Tenth Street studio is working on a number of pictures from sketches made last Summer.

Bruce Horsfall, who has recently been working for Princeton University has gone to the Orient to make a study of birds for the American Museum of Natural History. He expects to remain on this tour for two years.

Andrew T. Schwartz recently finished decorating a music room for Mr. Walter Baylies, in Boston. He has taken a studio at 60 West Thirty-seventh Street, where he is working up several canvases for exhibition.

Mr. and Mrs. Joel Nott Allen have issued cards for an artists' evening next Friday, Feb. 18, at their Sherwood Studio. There will be Spanish dancing by Miss Dona B. Beach.

The Woman's Art Club of New York will hold its annual exhibition of water-colors, pastels and miniatures at the Fishel, Adler & Schwartz Galleries, No. 15 East 39th Street, from to-day through Feb. 26.



MAGDALEN.

Attributed to Guido Reni.

Recently Identified at U. S. Military Academy, West Point.

Samuel Roosevelt showed to several of his friends in the studio of Carleton T. Chapman at The Sherwood on Saturday last his recently completed portrait of Mrs. Delamar, formerly Mrs. Horatio Rubens, of New York.

Miss "Polly" Rice has been painting in her studio, "The Malvern," a number of life-size figure compositions and portraits which reveal decided ability. Her work in oils as well as her sculptures and etchings—for Miss Rice is a versatile artist—is exceedingly refined, and has a certain note of mystery and charm. The artist is a daughter of Mrs. Isaac L. Rice.

Hans Schuler, of Baltimore, recently completed a statue of Venus. He is now working on another classical subject, "Narcissus."

EVERT PIETERS COMING.

Evert Pieters, the well-known modern Dutch painter, is due on the Potsdam from Rotterdam next Wednesday. Mr. Pieters is accompanied by Mr. Tersberg, of the Hague, and will make a month's stay here. The artist is one of the strongest of the younger Dutch figure of painters, and his work is well known to collectors, both here and abroad. He paints strongly and with sympathy the life of the country people of Holland. His drawing is excellent, and few of his fellows can surpass him in color and atmospheric quality. Some of his canvases are owned in this country. Perhaps the most typical examples are those in the collections of Mr. Samuel O. Buckner, of Milwaukee, Wis., and Mr. Thomas A. Buckner, of New York. Mr. Pieters should and doubtless will receive a warm and hospitable welcome from American artists and art lovers.



THE FUR JACKET.

By James McN. Whistler.

Recently secured from the Macbeth Galleries by the Worcester, Mass., Museum of Art.

WEST POINT'S ART FIND.

A remarkably fine canvas, thought to be by Guido Reni, has just been identified after years of estrangement at the U. S. Military Academy at West Point by Arthur Dawson. This painting, which is quite an important example, represents a Magdalen, and was probably painted about 1620.

It is not known how the painting got to West Point, but in some casual way Prof. Weir's name is associated with it, as he was thought to have been the possible copyist from some old master. Professor Weir was formerly professor of drawing at West Point, and was the painter of many of the distinguished military men associated with the past, and his excellent work rivals that of Sully, by whom there are many fine canvases in the Academy library, of which Dr. E. S. Holden is the distinguished head.

It was at the suggestion of Colonel and Professor Larned that an expert opinion should be obtained, while Mr. Dawson was working at the Academy, and he found the painting to be really three hundred years old, and, in his opinion, a beautiful example of the work of Guido Reni. Although the canvas is much perished by transportation, it can be saved. The paint is in excellent condition, and needs little restoration. The flesh tints are as pure and brilliant as those of a Henner.

There are many Magdalens by Guido Reni in the galleries of Europe, all painted from his noble-looking model, and perhaps the West Point picture should be placed among the best. The Magdalen in the Schiarras Gallery at Rome bearing the nearest resemblance. The picture is said to be worth about \$25,000, and takes its place among the greatest treasures at West Point.

William M. Chase, and Mr. Louis Ehrich, the well-known art dealer, agree with Mr. Dawson's judgment in the matter.

Earl Stetson Crawford has just completed a life-size portrait of Mr. Mortimer Delano, in uniform of the Society of the War of 1812. He has also finished a drawing of Mr. and Mrs. Ricardo Martin of the Metropolitan Opera, and is at work on a portrait drawing of Miss Ruth Ely, daughter of Judge Ely, of Tarrytown.

PORTRAITS AT MACDOWELL CLUB.

At the McDowell Club, 1453 Broadway, there is now a small, but interesting exhibition of portraits of artists, to remain open until Feb. 16. A half-length of John W. Alexander shows the artist standing, holding brush and palette, and is painted by himself. W. Orlando Rouland sends a self-portrait, finely painted, half-length and life-size, and Jules Turcas a small self-portrait. Half-length seated portraits of William Chase, by Troubetskoy, and Irving R. Wiles, by William T. Smedley, are characteristic. Portraits by Irving R. Wiles are of Paul Cornoyer and Hugo Ballin. Wm. Thorne sends a self-portrait, as does Wm. T. Smedley, and a broadly painted head of Hobart Nichols is by Mrs. Nichols.

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act of
March 3, 1879.

Published Weekly from Oct. 15 to May 15 inclusive.
Monthly from May 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

JAMES B. TOWNSEND, President and Treasurer,
18-20 East 42d Street.

CHARLES M. WARNICK, Secretary,
18-20 East 42d Street.

LONDON OFFICE.—Art News, 67-69
Chancery Lane.

PARIS AGENT—Felix Neuville, 2 bis rue
Caumartin.

SUBSCRIPTION RATES.

Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

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In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

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LONDON.

American Express Co. . . Haymarket St.
Allied Artists' Ass'n . . . 67 Chancery Lane
W. M. Power . . . 123 Victoria St., S.W.

MUNICH.

Galerie Heinemann . . . 5, Lenbachplatz

PARIS.

American Art Students' Club . . 4 Rue de Chevreuse
Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Cie. . . 31 Boul. Haussmann
American Express Co. . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 21 Boul. des Italiens
Comptoir National d'Escompte . 2 Place de l'Opera
Munroe et Cie. . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel
Lucien Lefebvre-Foinet . . . 19 Rue Vavin

AMERICAN ART ABROAD.

With the departure yesterday for Germany of Mr. Hugo Reisinger, the organizer of the representative display of modern American pictures, to open at the Royal Academy in Berlin on March 15, and to be afterwards shown in Munich, lovers of and believers in American art may take heart of grace.

The proved energy, ability, taste and tact of Mr. Reisinger and the sincerity of his belief in American art, as proven by his ownership of many typical native pictures, augur well for the excellence of the collection he has assembled, and we may be sure it will be well presented in Germany. We can only hope that it may also be shown in Paris and London, or even in Venice, where it might soften the adverse criticisms passed upon our art from the lack of representative quality of the collection sent there by the National Academy last year.

Mr. Reisinger expresses his appreciation of the efforts of American col-

lectors, museums and artists to aid him in assembling the collection already on its way to Berlin. We extend to Mr. Reisinger's exhibition our best wishes, and we await eagerly the news of the opening of the exhibition in Berlin.

A SIGNIFICANT ENDORSEMENT.

It is curious and significant that at about the same time we published our widely commented upon and commended editorial on "New Collectors Wanted" no less an authority in the art business than Mr. Charles Dowdeswell, of the old art firm of London, spoke along the same lines at a dinner of the Fine Arts Trades in London. We quote from the last number of the Fine Arts Trade Journal of London:

"In the short, well-considered speech made by Mr. Charles Dowdeswell, in responding to the toast of the evening, a view was set forth with which we cordially agree. Mr. Dowdeswell was dealing with the condition of the picture-market, and he expressed the opinion that the trade, in its own interests, ought not to rely too much upon the sale of works mostly by the Old Masters, at very high prices. No doubt it is more satisfactory for a Bond Street firm to make a big profit on a single transaction than a small profit on a series of small transactions. But as Mr. Dowdeswell said, unless the picture dealer is to become a mere dependent on a few millionaires, he must cultivate business with the public of moderate means who are able and willing to pay a fair price for a good picture by whomsoever it may be painted. Unless the artistic taste of this public can be successfully cultivated the picture-dealing business throughout the country must go to the wall."

OBITUARY.

L. A. Lanthier.

Mr. L. A. Lanthier, one of the oldest and best known of American antiquaries, died on Tuesday last, aged 71. He was, for many years, in business in West 16 Street, near Union Square, and there were few of New York's older art lovers who did not frequent his shop. A few years ago he removed to Fourth Avenue and 26 Street. He was an intimate friend of the late G. P. Morosini, and sold the latter most of his old armor, pictures and antiques. The business will probably be continued by his son, Mr. H. Lanthier, and a sister, Mrs. Marshall Clapp.

COMING MATSUKI SALE.

Mr. Bunkio Matsuki, of Boston, the well-known expert on Oriental porcelains and textiles, contemplates taking up lecturing on Oriental art before the colleges and schools of the country, and will dispose, at auction, of many of his treasures at the Anderson Auction Co. rooms, No. 12 East 46 Street, on Friday evening, Feb. 25, and Saturday afternoon, Feb. 26.

How Are The Mighty Fallen
From the Book of the Tribes

Chapter III.

How the Temple was Desecrated.

1. Now there was a tribe of men in the great city which lieth between the two rivers—the North and the East—and to this tribe had come great repute in all the land, for that it showed upon the walls of its temple at various and sundry times of the winters paintings by men of great renown—the living and the dead—the like of which the people of the great city beheld in no other temple.

2. Wherefore, the people said—Behold the tribe of Unionleaguers and that it worships only the High Priests of Art. Let us gird up our loins and journey thither, that our souls may be uplifted by the contemplation of noble works—and they journeyed thither, and the fame of the Unionleaguers went abroad through all the land.

3. And it came to pass that a fashioner of likenesses—Georgeburroughs, of the tribe of Torrey, had come out of the East—even from the region that lieth around Bridgeportconnecticut—to the great city in search of fame and fortune, and that by the practice of his craft and in divers and sundry ways obtained some fame, and, after a time, some fortune. This he gained from the men and women of many tribes through whose pride and vanity they were led into having their likenesses fashioned, yea, even their gorgeous raiment, by Georgeburroughstorrey.

4. And lo, many years passed, and the heart of Georgeburroughstorrey swelled with the pride of success. And he said unto himself, "I will join myself unto the tribe of the Unionleaguers, and may, perchance, sit with its High Priests of Art—whereby riches shall be added unto me and my fame shall be mightily increased in the land. Selah!

5. And it came to pass as Georgeburroughstorrey willed—even as his proud heart desired, and he was numbered with the tribe of the Unionleaguers, and sat in the councils of its High Priests of Art.

6. And behold, there came a day when his fellows were occupied with the cares of their families, and the bartering with other tribes in the public marketplaces, for the city was one of trade and barter—and he said unto them, "The people are weary of the works of dead men—they are sad—they need cheer—let us give them that which will uplift their souls—and show them the fashioned likenesses of our playerfolk."

7. And the other High Priests of Art of the Unionleaguers said to Georgeburroughstorrey, "Bullyboy—do even as thou wilt." Now Georgeburroughstorrey had fashioned the likenesses—even though there were those who scoffed and denied the likenesses—of certain singers

and players in Israel—even of the fair maiden Geraldinefarrar, in the song and dance known to the people as Tosca, and of Lillianrussel, a comely matron, of much renown for her pulchritude.

8. These did Georgeburroughstorrey hang upon the walls of the temple, yea, even in the inner shrine of the temple of the tribe of the Unionleaguers, and with them other fashioned likenesses of playerfolk by men of more or less renown.

9. And the Unionleaguers came first into the shrine of the temple, and after them came the people, and when they saw the show a great cry arose—there was wailing and gnashing of teeth in the temple and in the tents of the Unionleaguers, who rent their clothes—while some abstained from food and drink throughout the day. And the people said, "From whom comes this offence that smells to Heaven?"—for the likeness fashioned by Georgeburroughs storrey of the fair maiden Geraldinefarrar made strong men shed tears. And they cried aloud, "How is the temple of the Unionleaguers desecrated and the tribe fallen from its High Art estate!"

10. And the scribes dipped their pens in gall and great was the outcry against Georgeburroughstorrey, in the temple and the tents of the Unionleaguers, and in the public market places. And the High Priests of Art of the tribe, all save Georgeburroughstorrey and one of the tribe of Benjamin, left their seats and the show was stopped, yea, even before the women of the great city could see the same, and there were wailing and lamentation in High Art places.

11. But Georgeburroughstorrey girded up his loins, put on his shield and buckler, and defied the tribes of the Philistines. "Go to!" he said. "Have I not gained fame and fortune from the fashioning of likenesses, yea, even from the tribes of the newrich and foolish and vain people, and shall I no more fashion likenesses in the great city?" And the people said him "Nay."

12. And Georgeburroughstorrey hied himself unto his tent nearby the temple and hung with gorgeous trappings and the spoils of the Occident and the Orient, and was ministered unto, and good wine and the herb tobacco were given him. Thus was he solaced.

13. And new High Priests of Art are to be chosen by the Unionleaguers and no fashioners of likenesses will be among them. And when the new High Priests shall have assembled there will be the sound of voices, and even the marketplaces will resound with the noise of the passing of Georgeburroughstorrey from the seats of the mighty. And the people will shout "Amen."

METROPOLITAN MUSEUM.

Several changes have been made in the hanging of the pictures. The walls of the two rooms dedicated to the Catherine Wolfe collection have been repainted a pale gray, which shows off the pictures to much better advantage than the former red; the passageway at the north end between the two rooms has been bricked up, thereby giving more wall space for the pictures, and most of the recent acquisitions made from the income of the fund left by Miss Wolfe to the Museum have been added to the collection. One of these,

Corot's "Sleep of Diana," occupies the place of honor in the center of the easterly wall of the easterly room; the Couture boy has been placed at the south end and the Jules Breton occupies its old position, the center of the westerly wall. The Wolfe-Turner "The Whale Ship," has been placed temporarily in the English room. The next room to the north, Gallery 20, has also been repainted, and in it are hung the Sorolla pictures, some of them lent by the Hispano-American Society, with Zuloaga's "Mlle. Bréval as Carmen."

LONDON LETTER.

London, Feb. 2, 1910.

During the past week the Directors and Trustees of the National Gallery have been examining the pictures left by the late Mr. Salting, with a view to the selection of those suitable of being permanently added to the collection at Trafalgar Square. In addition to the twenty-eight Old Masters already on loan at the National Gallery—where they have been temporarily hung, together in the Umbrian Room—Mr. Salting left 224 oil paintings and 42 watercolors. To assist the Trustees in the task of selection, these have been hung in Messrs. Agnew & Sons' Galleries for the time being, and here they have been viewed by a few privileged amateurs and critics as well as the Trustees.

Having inspected these treasures I can now give some particulars of the precious nature of this bequest. In the first place, there is a choice collection of French works, both primitive and modern. These are most desirable acquisitions, as hitherto the National Gallery has been lamentably weak in examples of this school. Among the most precious things in this section are a superb "Madonna and Child," by the Maître de Flemalle; portraits by Corneille de Lyon, a possible Clouet; and beautiful portraits by unknown masters of the early French-Burgundian Schools; "The Happy Mother," by Fragonard, who has not hitherto been represented at the National Gallery; an interesting transitional Millet, "Woman Seated on a Bank, with Child," constituting a link between his idyllic and peasant subjects; and landscapes by Corot, Diaz, Dupre, Daubigny and Rousseau.

Among the Dutch pictures are two superb half-length portraits by Frans Hals, an early one of a lady and a later portrait of a man; a landscape with figures by Rembrandt and a more doubtful Rembrandt portrait; Vermeer's "Lady at a Spinnet"; a fine interior of three gentlemen with a lady taking refreshment, tentatively ascribed to de Hoogh; splendid landscapes by Ruysdael and Hobbema; and good examples of Cuyp, Van der Neer, Van Goyen, Van der Cappella, Palamedes, Ostade, Brauwer, and Breckelenkam.

Although most of Mr. Salting's Italian pictures are already at the National Gallery, the collection at Agnew's includes a noble portrait of a Florentine youth, by Domenico Ghirlandajo, an exquisite "Madonna and Child," by Benvenuto di Siena, a round dozen of exquisite sketches by Guardi, magnificent in design and lovely in color, and a fine portrait by Luigi Vivarini.

Other notable works are a pair of portraits, of a man and a woman, by Vandyck, an exquisite little triptych "Madonna and Child Enthroned, with Saints," of the German School; a portrait of a lady by Cornelius Jansens, and examples of Teniers and other Flemish masters.

No less than thirty Constables and eighteen watercolors by Turner are included in Mr. Salting's British pictures. There is also a fine Raeburn, "Lady Dalrymple," good examples of Bonington, who has not hitherto been represented at the National Gallery, and landscapes by Crome, David Cox and Richard Wilson.

Although no official decision has yet been arrived at I understand at least one hundred of these 266 works will be accepted by the Trustees of the National Gallery, while the bulk of the watercolors by Turner, De Wint, David Cox and others will probably go to the British Museum. In the case of certain doubtful pictures, judgment will

be suspended till Sir Charles Holroyd has had time to study and compare them more closely, and to facilitate his efforts Mr. Salting's executor, Mr. Arthur Flower, has courteously consented to the removal to the National Gallery of certain works for this purpose.

The inventory of the porcelains, bronzes, miniatures, bric-a-brac, etc., also left by Mr. Salting to the Nation, and now in his chambers at the Thatched House Club, has been practically completed, and these will shortly be removed to the Victoria and Albert Museum, South Kensington.

Raphael's "Madonna and Child," of 1505, which had been recently lent by Lady Cowper to the National Loan Collection, was, at the close of that exhibition recently removed to the Exhibition of Umbrian Art, now being held at the Burlington Fine Arts Club.

HENRY PICTURE SALE.

The long expected and eagerly anticipated auction sale of the second collection of pictures by the Barbizon masters and their fellows, formed by the late H. S. Henry, of Philadelphia, and within the past year, the last of his life—his first collection having been sold in 1907, some of its examples for record prices—took place at Mendelssohn Hall on Friday evening last, Feb. 4.

The interest felt in the sale and the curiosity as to whether the values of representative works by the Barbizon masters would and could be maintained in this dull art season, and with a steadily declining stock market, combined to fill the hall, made famous by so many notable art auctions, to overflowing.

The result of the sale as given below, when the facts are considered, that the collection had only 21 numbers, was formed almost too hurriedly in less than a twelve-month, and was therefore almost necessarily inferior in its general average to Mr. Henry's first collection, and contained some canvases for which he was thought to have paid too high figures, proves again and emphatically that good pictures, chosen with judgment, are a good investment, even in not over prosperous times. This lesson of the sale will probably appeal most strongly in this time and country, where the commercial enters—perhaps too largely from the sentimental standpoint—into art matters, and the inspiration given by the sale to other collectors should result in much needed benefit to the art business in general.

There was much talk before, during and after the sale of a combination of realers in modern foreign pictures to keep up prices, but although the virtual duel between the firms of Knoedler & Co. and Scott & Fowles Co. for the possession of some of the highest priced pictures, and which was spirited and exciting, might have lent color to this report, the fact that Mr. C. K. G. Billings, an independent collector, secured five numbers, or almost a quarter of the collection, that Ex-Senator Clark bought the pastel drawing by Millet for \$7,100, and that other collectors were represented in the purchase of three canvases by agents, with the probability that the two firms above mentioned represented clients, should disprove this report.

While certain of the pictures sold showed perhaps a loss to the estate from their purchase price of a year ago, the general total, even after deducting the expenses of the auction—a not inconsiderable sum—must have given a handsome profit. The heaviest loss was probably on the last picture sold—the large example of Troyon, "La Charrette de Foin," which is said to have cost Mr. Henry some \$30,000 and which Mr.

Billings secured for \$28,800, from which auctioneer's commission, etc., must be deducted.

The advance of \$3,100, or an earning of 6% for the year, in the sale price (\$53,000) of the fine example of Millet, "Going to Work—Dawn of Day," Mr. Henry having paid \$50,000 for the canvas at the Martin sale last winter, which purchase created a sensation at the time, was more significant, when it is remembered that there is a large replica of the picture in the Glasgow Gallery, the canvas secured by Scott & Fowles having undoubtedly been the original picture, from which the artist painted the larger canvas. There are many reports as to the future home of this now famous canvas.

The firm which purchased it and in whose galleries it is now on exhibition, state that they bought it for themselves. It will probably be found before long in the gallery of a well-known collector.

Titles of pictures, names of artists and of purchasers and prices paid follow:

"Paysanne Gardant sa Vache en Lisière de Bois," Corot; Arthur Lehman.....	\$4,150
"Environ de Sevres," Corot; O. Bernet (agent).....	6,100
"Lisière Boisée d'un Etang," Corot; Knoedler & Co.	5,500
"Le Vieux Pont de Briques," Corot; C. K. G. Billings.....	22,200
"Lake Nemi," Corot; C. K. G. Billings.....	23,100
"The Pond," Daubigny; W. W. Seaman (agent).....	4,300
"The River Marne," Daubigny; Knoedler & Co.	14,600
"La Saulaie," Daubigny; C. K. G. Billings.....	23,600
"Le Frondeur," Decamps; Scott & Fowles.....	12,100
"The Bathers," Diaz; W. Stursberg.....	2,900
"The Glade in the Woods," Diaz; Knoedler & Co.	6,900
"The Sultan's Daughter," Diaz; O. Bernet (agent).....	3,600
"Vaches se Désaltant dans une Mare," Dupre; Knoedler & Co.	5,200
"Le Vieux Chêne," Dupre; Knoedler & Co.	7,100
"Silvery Moonlight—'Le Chêne,'" Dupre; J. A. Ripley.....	3,300
"Miniature Landscape," Jacque; Carl Glucksmann.....	1,600
"The Shepherdess," Jacque; B. P. Williams.....	13,300
"Going to Work—Dawn of Day," Millet; Scott & Fowles.....	53,100
"The Weary Wayfarers" (pastel), Millet; Senator W. A. Clark.....	7,100
"The Bursting Shell," Schreyer; Knoedler & Co.	7,200
"La Charrette de Foin," Tryon; C. K. G. Billings.....	28,800

A PROTEST.

Editor American Art News.

Dear Sir:

On Friday evening last I arranged to meet some friends at the Architectural League Exhibition now on in the Fine Arts Galleries in West 57th St. This exhibition is announced by the League in the Art Calendars of the dailies, and also in your calendar, as well as on the tickets of admission, as being open to the public weekdays until 10 P.M., and Sundays until 6 P.M.

We arrived about 8.30 P.M. to find the galleries closed to the public, and to be informed by the doorman that the League was giving a "smoker" in the galleries to the members of the building trades of the city. While we were waiting and discussing the question with the doorman, as to whether or not we could be permitted to enter, at least 200 people, some of whom stated that they had come from out of town to see the exhibition, were turned away. It does not seem fair to the public for the League to treat it in this contemptuous way, and it certainly would seem as if public notice at least should be made in advance of the closing of the galleries any day or night, or that it should be stated in calendar notices, advertisements and on the tickets issued, that the League reserves the right to close the galleries to the public, without notice, at any time during its exhibition. It would appear that there is a little too much of the "art public be damned" in this action and attitude of the League. I send you this protest as I know that your Journal stands for what is fair and just to the art loving public.

Yours truly,
Indignant Subscriber.

N. Y., Feb. 9, 1910.

(We publish the above letter, without necessarily endorsing it, as we feel that it is based upon the conviction of a wrong. At the same time, it is possible that the League, although one of its members has stated, in response to our inquiry, that there was no explanation of the incident, and that none was required—may have had good reasons for its action.—ED.)

BERLIN LETTER.

Berlin, Feb. 1.

The art season has not been an over active one here as yet, but the real business of the year is really done later on, and dealers and collectors, as well as artists, are looking forward to an exceptionally good season. Considerable satisfaction is expressed at the action of the Kaiser in sending the excellent portrait of himself by Philip Laszlo—one of the most satisfactory presentments of the Emperor yet produced by any artist—to America, as a mark of appreciation of the compliment paid modern German Art in the recent Hudson-Fulton Exhibition in the Metropolitan Museum, held in conjunction with the Hudson-Fulton Celebration.

The disclosure by Prof. Justi of the Berlin National Gallery of the fact that Mrs. John L. Gardner's collection in her Boston residence contains the famous portrait of Pope Innocent X by Velasquez and Holbein's celebrated "Lady Butts" has excited much interest here. It is said here that even Boston art lovers did not know of the presence of these famous works in Mrs. Gardner's collection.

The gallery of Herr G. de Mallmann in this city has recently received some most important works. Of the Netherlands school there is a splendid example of Rubens's "Perseus and Andromeda" of his last period, a "Flagellation" and one of his rare landscapes, portraits by Van Dyck of the Echevin S. Wowerius and of General Montada, two characteristic landscapes by Ruysdael, "The Poor Family" and "The Quack Doctor" by Jan Steen, a portrait of a child and landscape by Cuyp, "Peasants at an Inn" by Van Ostade, a "Portrait of a Lady" by Terborch, "Hunting Dogs" by Paul Potter, and typical examples of Van der Welde, Gonzales Coques, a "Lady and Child," and Brouwer's "Peasants."

Of German and Flemish Primitives, there are superior examples of Cranach, "Portrait of the Collector Jean de Saxe" and "Venus and Cupid" of S. Van Cleve, "Portraits of Doctors," and a triptych by Mostaert. The Italian school is represented by Titian's "Rest of the Holy Family in Egypt," a "Madonna" by Bellini, a "Portrait of a Young Man" by Boltraffo, a portrait of himself by Sabastian del Piombo, a portrait of the Duke Frances de Medicis, and a beautiful Guardi, a view of Venice. Goya, with a portrait of a lady, Murillo, with a Virgin and Child, and Greco, with a "Holy Family," represent the Spanish school; Pater, Nattier and Greuze, all well represented, the early French school, while Hoppner, with a "Portrait of Lady Ponsonby," and Sir Thomas Lawrence, with a "Portrait of Lady Lamb," typify the early English school.

With few exceptions, the pictures in the Mallmann Gallery have been described in the records of the fine arts. For example, Herr Director Waagen in his work "Galleries of Great Britain" mentions the above noted picture by Titian as follows:

"Titian.—A repose in Egypt. The Virgin seated on the ground is holding the Child, who is lively in action, on her lap; his right arm is held by Joseph, who is kneeling before him. The figures are about three-quarters the size of life, the proportions of the picture about 2½ feet high by 3½ wide. The Virgin is of unusually elevated character for the master; the tone of the whole very harmonious and warm, and Joseph especially is of a glowing color, which recalls Giorgions. The effect of the landscape with a perfectly harmonious horizon is excellent. The picture is obviously of the middle period of the master."

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Art Galleries, 6 East 23d St.—Landscapes by the late Alfred C. Howland and beautiful old Chinese rugs.

Architectural League of New York, 215 West 57th Street—Annual exhibition to Feb. 19.

Brandus Galleries, 712 Fifth Avenue—Memorial exhibition of Portraits by Benjamin C. Porter.

Brooklyn Institute of Arts & Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

R. Ederheimer, 4 West 40th St.—Special exhibition illustrating the art of engraving.

Durand-Ruel's, West 36th Street—Landscapes by Henry C. Lee.

Ehrich Galleries, 463 Fifth Ave.—Special exhibition of early English Art.

Folsom Galleries, 396 Fifth Ave.—Memorial exhibition of works of Louis Loeb, to Feb. 28.

Grolier Club, 32 East 32d Street—Etchings and dry prints by Whistler.

Knoedler Galleries, 355 Fifth Avenue—Portraits by John Da Costa. Early English Mezzotints.

Mrs. Eastman Johnson, 65 West 55th Street—Portraits of distinguished men: genre pictures by the late Eastman Johnson.

Macbeth Galleries, 450 Fifth Ave.—Paintings by F. Ballard Williams and F. Luis Mora to Feb. 16.

Metropolitan Museum—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission, Mondays and Fridays, 25 cents. Free on other days.

The Whistler exhibition to open March 15.

Montross Gallery, 550 Fifth Ave.—National Arts Club, 119 East 19th St.—American landscape paintings.

Julius Oehme Galleries, 467 Fifth Ave.—Paintings of Indian life by E. Irving Couse to Feb. 28.

Pratt Institute, Brooklyn, N. Y.—Paintings by Wm. M. Chase to Feb. 19.

Ralston Galleries, 548 Fifth Ave.—Paintings by the late Thomas S. Noble to Feb. 12.

Scott & Fowles Co., 590 Fifth Ave.—Sculpture busts by Courtney Pollock to Feb. 19.

Tooth Galleries, 590 Fifth Ave.—Early English engravings, in color.

EXHIBITIONS NOW ON.

Salmagundi Auction Pictures.

For its annual auction sale of pictures by members, the Salmagundi Club showed through the present week in the Club Gallery, 14 West Twelfth Street, 186 little pictures, which in general average of merit, and in the beauty and quality of some of its individual numbers, surpassed any previous exhibitions of the kind made by the club. The auction sale last night, and which will conclude to-night, comes too late for notice of its results to be made in this week's issue, but there was every indication during the week in the attendance at the display, and the interest it evoked, that it would be more than usually successful. The men who sent the most notable examples were Lockwood de Forest, Walter L. Dean, Daniel Kotz, James Symington, C. E. Baldwin, Arthur T. Hill, H. G. Thomson, Charles A. Burlingame, William N. Hasler, Frank A. Bicknell, Arthur E. Powell, Lewis Cohen, C. H. Sherman, W. Merritt Post, Gifford Beal, Edward H. Potthast, Charles Bittinger, Chaun-

cy F. Ryder, Albert L. Groll, Walter Douglas, Charles S. Chapman, F. Loyal Field, Gustave Cimiotti, Jr., W. Granville-Smith, R. H. Nisbet, Bruce Crane, William Ritschel, F. K. M. Rehn, David J. Gue, Charles Warren Eaton, Frederick J. Mulhaupt, Paul Cornoyer, W. C. Fitler, William E. Norton, and E. M. Bicknell.

Landscapes at Arts Club.

At the galleries of the National Arts Club, 119 East Nineteenth Street, there is now an exhibition of American landscape paintings, to remain through Feb. 20. There are about a hundred canvases, most of them of a high standard, and by men well known. "A Morning Snow," by Geo. W. Bellows, is virile and original, a scene of the Hudson shores. D. Putnam Brinley sends two delicately tinted canvases, "August Moonlight," and "The Shadowed House," and Bolton Coit Brown sends a poetical scene, "Moonlit Night." Gedney Bunces's "Venezia" has one of his characteristic brilliant sunsets; the Cimiottis, father and son, send two richly colored canvases; Bruce Crane is represented by his "Valley of the Mohawk," and Leon Dabo sends "The Wave," showing figures on the sands and a breaker rolling in, and "The Ocean." Frank V. Du Mond's "July Afternoon" has fine atmospheric effect. Albert Groll sends a characteristic Arizona scene; Walter L. Palmer one of his effective snow scenes; Rockwell Kent "Snow in the Berkshires," Birge Harrison a misty "Moonrise in Charleston Harbor," and Ernest Lawson the well-known "Swimming Pool."

Charles Warren Eaton is represented by a sunset scene, "Evening in Connecticut," and "Gathering Mists," and "Melody in F," by Lawrence Mazzanovich, shows delicate coloring.

"November on the Marshes," by Robertson K. Mygatt, is a soft moonlight scene; "Summer," by Robert H. Nesbit, has tall trees with sunlight effect; "Across the Valley" is by Hobart Nichols; J. Francis Murphy is represented by "Sultry August," and "Inlet From the Sea," by F. K. M. Rehn, is broadly painted, and shows trees reflected in the water. Very soft and misty is "The Crescent, Indian Summer," by Gustav Wiegand, and "In the Harbor," by Cullen Yates, shows a landlocked bay and a small sailboat at anchor.

Among other artists represented are Gifford Beal, Frank A. Bicknell and E. M. Bicknell, F. Evergood Blashki, W. M. Chase, Mrs. Charlotte Conan, Lockwood de Forest, Robert Henri, Arthur Hoeber, I. A. Josephi, Geo. Gardner Symons, F. J. Waugh, and J. Alden Weir.

There are a number of paintings by followers of the presumably crazy French painter Matisse, including Marsden Hartley, William J. Glackens, Alfred Maurer, Maurice B. Prendergast, and Eduard J. Steichen. Their work reminds one of the remark of the late Abraham Lincoln on a certain occasion: "For people who like that sort of thing, it is just the sort of thing they like."

Early English Art at Ehrichs.

Some thirty examples of the British Masters of the eighteenth century are now on exhibition at the Ehrich Gallery, No. 416 Fifth Avenue. The selections have been carefully made, and are in the main satisfactory and attractive. The clou of the collection is the strong and effective full-length seated portrait of Sir Walter Scott by Sir William Beechey, which has a good history. There are a characteristic landscape by Constable, "The Watering Place," a charming example of Old Crome, "The Old Mill," a delightful portrait of the

artist's sister by William Hogarth, a large and fine Morland, an important example, "The Shepherds," and three familiar examples of Sir Joshua Reynolds, the portrait of himself, "Miss Ridge" and "White the Paviour." Closely following, as it does, the unusually interesting display of Primitives in these same galleries, the present exhibition offers a marked contrast and yet has its own interest.

Whistler at Grolier Club.

An exclusive and illustrative exhibition of Whistler's etchings and dry points is on at the Grolier Club, 32 East Thirty-second Street. Several unpretentious, but excellent drawings from Whistler's early coast survey work in South America are shown, as well as exquisite prints, in three states, of his "Little Arthur," the beautiful "En Plein Soleil" and the fine portrait etchings of Auguste Delatre, Ross Winans and Lord Wolseley.

Pen and Brush Club.

The Pen and Brush Club gave a reception on Sunday afternoon last at its clubrooms, No. 30 West Twenty-fourth Street, in honor of Mrs. T. P. O'Connor, and to open an exhibition of pictures by club members. There was a large attendance of members and guests, and Mmes. Thompson-Seton and Muchmore received the guests.

Mrs. O'Connor made a delightful address, and afterwards tea was served. The pictures shown included some good landscape and figure work. As there were no printed catalogues, detailed mention cannot well be made.

Williams and Mora at Macbeth's.

There are 18 landscapes by F. Ballard Williams on view at the Macbeth Gallery, No. 450 Fifth Avenue, through Feb. 16. In a foreword to the catalogue Mr. Macbeth recalls the fact that the artist made the first collective showing of his work in his former gallery at Fifth Avenue and Twenty-seventh Street, among the first figure pieces he ever produced, and that "it is a long step from the 'Ceres' and 'Cassandra' of 1901 to the beautiful 'Chant d'Amour,' which won the Isidor Memorial Medal at the recent winter Academy." As Mr. Macbeth further says: "Mr. Williams' progress has been gradual and steady, and his present success is due solely to his serious attention to his art."

Refinement of technique and a rare sense of color are the features of both the artist's landscape and figure work, and he possesses also a tenderness of sentiment, with a touch of mysticism which give an idyllic effect to his canvases. These, therefore, impress the spectator with a charming sense of poetry, and while they appeal to the softer emotions, they are not lacking in strength. His landscapes in the present display, and notably "The Ramapo Hills," "Undercliff, Isle of Wight," and "Summer" are rarely beautiful in color, and have fine distance effect. Of the figure pieces, "The Interlude" is perhaps the most characteristic—a group of maidens in brocaded gowns, picturesquely grouped in appropriate rich-colored landscape setting. Monticelli has been and is undoubtedly the artist's chief inspiration, but he has much originality to his work.

F. Luis Mora also has 21 figure and landscape compositions at the Macbeth Gallery through Feb. 16. The artist calls his works "Spanish Paintings," and his sympathy with and love for and knowledge of Spain and its people through natural blood inheritance, and early associations are plainly evidenced in his work. Mr. Mora has won deserved reputation for his figure work,

and rendering of character and expression. He is a strong and able draughtsman, and is essentially a colorist. In the present display his figure works surpass his landscapes. The latter, while truthful and full of sunlight, are surprisingly dry and hard in atmosphere. There is fine movement in his figure compositions, "A Party—Sevilla" and "After the Bull-Fight—Granada," and striking expression and rendition of character in his "Torero," "Mercedes," "Joaquina" and the fine group of country boys, "Los Catetos."

Wiles's Portraits at Knoedler's.

Sixteen portraits, for the most part recently painted, by Irving R. Wiles are on view through to-day, where they have been shown during the week, at the Knoedler Galleries, No. 355 Fifth Avenue. Mr. Wiles has taken a deserved place in the front rank of American portraitists of late years for his clever technique, delightful and truthful color, and refinement of treatment and expression. The present display enhances his claim to the most careful and thoughtful study of his work on the part of serious art lovers. The gallery has rarely looked more attractive than at present, with the presentments of well-known men and women made by Mr. Wiles. Here is his well remembered and always likeable half-length of the late Mrs. Gilbert, the actress—a most sympathetic work, two half-life-size full-length portraits of the little sons of Mr. John L. Lawrence, remarkably good and sympathetic portrayals of childhood, and a full-length standing portrait of Miss Mary Harding, with beautifully executed details and fine expression. A clever three-quarter-length portrait of "A Lady in Black" is only marred by a somewhat awkward and strained pose. There are a very refined three-quarter length portrait, charming in quality, of Mrs. Eugene Inge, and the well-remembered, finely composed "Girl and Horse," the figure the artist's daughter, from the last Academy. A portrait of Mr. John E. Parsons is an admirable likeness, as is also a more strongly painted bust portrait of Henry Wolf, the well-known wood engraver; but the best work in the exhibition is the well-remembered bust portrait of the artist's father, the veteran Academician L. M. Wiles, painted con amore and very broadly, most natural in expression, fine in fresh tones and the head beautifully modeled. Altogether the display is a most satisfactory and admirable one.

ART OBJECTS SOLD.

The overflow and superfluous objects of a collection of antiques and art objects of a private collector, reported to be Mrs. W. G. Oakman, was sold on Feb. 2-5 in the American Art Galleries. The prices reveal that odd proclivity of the buyers at public sales who, except in very rare instances, will not pay as high figures for works from an anonymous collection as for objects from a collection whose owner's name is made known. In this instance, for example, some of the objects came from such well-known collections as those of the late Heber R. Bishop, of this city, and Thomas R. Waggoner, of Washington, and the collection of the late Count Speck von Sternberg. Sir William Van Horne paid \$190 for a pair of antique Japanese figures, the Brooklyn Museum, \$250 for a large Thibetan bronze idol, and \$200 for ten bronze statuettes. Mrs. Henry Clews paid \$200 for a crystal quartz vase. Miss Mary Garden bought a Tanagra figure of Aphrodite and other objects for more than \$500. The finest set of ecclesiastical embroideries sold at an upset price of \$6,000 to Messrs. Vitall, Benguit and D. K. Kelekian. This same set was purchased a little over a year ago for \$11,500. A fine Flemish Renaissance early sixteenth century tapestry went to A. W. Kreh for \$2,800; a Flemish tapestry of the seventeenth century, a battle scene, went to Mrs. A. S. Carhart for \$3,200. The last numbers sold belonged to the Stanford White estate and brought \$1,864.50. The grand total for the sale was \$54,138.

WITH THE DEALERS.

A unique exhibition, and the only one of its kind ever held here, will be that of a selection of drawings by the Old Masters, comprising 42 examples from the Duke of Rutland's collection at the Gimpel & Wildenstein Galleries, No. 636 Fifth Avenue, to open Feb. 14 for two weeks. The collection includes drawings by Rembrandt, Raphael, Titian, Botticelli, Da Vinci, Murillo, Rubens and the Italian masters of the XV and XVI centuries. Several of the drawings came from the collection of Sir Joshua Reynolds.

Following the display of portraits by Irving R. Wiles at the Knoedler Galleries, No. 355 Fifth Avenue, which closes to-day, notice of which is made elsewhere, will come an exhibition of portraits by John da Costa, the English painter, to open Monday next, Feb. 14, and to continue through next week.

A memorial exhibition of works by the late Louis Loeb will open at the Folsom Gallery, No. 396 Fifth Avenue, on Feb. 15, to continue through Feb. 28.

Landscapes by William Sartain will be shown at the Macbeth Gallery Feb. 17 to March 2. The portrait by Whistler, "The Fur Jacket," recently sold by this gallery to the Worcester Museum, will be shown at the same time.

Landscapes by Harry C. Lee will be shown at the Durand-Ruel Galleries, No. 5 West 36 St.

An importation of Persian and Ispahan rugs, also of old Chinese rugs, has been received at the Kelekian Galleries, No. 273 Fifth Avenue.

The memorial exhibition of the works of the late Benjamin C. Porter will open at the Brandus Exhibition Galleries, No. 712 Fifth Avenue, to-day.

A private view of a number of Old Masters was given to the members of the press by Mr. Herman Van Slochem yesterday afternoon at his galleries, formerly the Noe Galleries, No. 477 Fifth Avenue.

The Fifth Avenue Art Galleries will offer for sale next week a collection of beautiful Oriental Rugs and Carpets belonging to the Messrs. Donchian Brothers. The sale sessions will commence at 3 P.M. daily Wednesday, Thursday, Friday and Saturday, Feb. 16, 17, 18 and 19. This is an opportunity of especial value to real rug connoisseurs.

NEW GALLERIES OPENED.

The new Montross Galleries on the top floor of No. 550 Fifth Avenue, on the West Side, between Forty-fifth and Forty-sixth Streets, were opened on Thursday with an exhibition of pictures by T. W. Dewing, A. H. Thayer, D. W. Tryon and James McN. Whistler.

The galleries are perhaps the most attractive and best adapted for the showing of fine pictures of any opened in New York in some years. They occupy, with present offices and store-room, the entire upper floor of the new building, and have abundance of air and light, are well proportioned and unusually well ventilated. There are two galleries, both with top light—a large one in the rear, some 40 by 25 feet, communicating with a smaller one in the front, 25 feet square. The ceilings are lofty, and the walls, hung with a dark red velvet, are surmounted by a concave frieze done in gold—which gives a most artistic and delightful effect. There is a spacious hallway well adapted for the showing of prints, watercolors and pastels. The whole effect is one of light and cheerfulness, and Mr. Montross is to be congratulated in every way on the new quarters. Notice of the opening exhibition will be made next week.

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There will be sold at auction on the afternoons of Feb. 23-25 inclusive, at the Philadelphia Art Galleries in that city, the art collections of the late Joseph Harrison. The collection contains a noted Schreyer "Horses attacked by Wolves," and examples of Rembrandt Peale, Gilbert Stuart, Benjamin West and some ten examples of Thomas Sully.

There are now on view at the Yamana Galleries, No. 254 Fifth Ave., two beautiful old XVI century Chinese screens, each with twelve panels and done in dull old gold. The scenes depicted are the yard and galleries of a palace. These works are most curious and interesting, and fine in tone and color effect.

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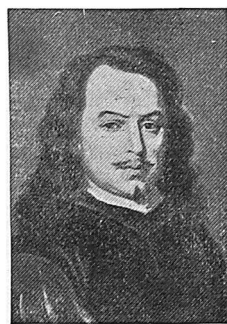
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